VALIANT.
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VALIANT
VOICE
THE ETERNAL WARRIOR™ YEARBOOK HAS ARRIVED!
AN INTERVIEW WITH DAVE DEVRIES
THE NINJAK™ CENTERFOLD UNFOLDS

VALIANT Voice

VOLUME NUMBER ONE
ISSUE NUMBER SEVEN

An adventure too BIG for a mere comic book!!!

This September, VALIANT begins a new tradition of graphic storytelling excellence with the first of our new line of prestigious "Yearbooks." The first of these double-length, deluxe issues is ***THE ETERNAL WARRIOR YEARBOOK*** by Australia's hottest creative team—Dave deVries and Glenn Lumsden.

Entitled "Fair Arms, Just Intent," ***THE ETERNAL WARRIOR YEARBOOK*** revolves around Gilad's battle with an enigmatic enemy with Geomancer-like abilities. As the mystery of this foe's identity unfolds, key portions of Gilad's violent past are also revealed. Gilad finds that he must come to terms with the scores of deaths he has caused over the centuries, as well as seriously reassess his role as the "Fist and Steel" of the Geomancers. Dave deVries delivers far more than a battle-filled epic. ***THE ETERNAL WARRIOR YEARBOOK*** is a thought-provoking exploration of a turning point in an immortal hero's life, revealing details of Gilad's past that no VALIANT reader can afford to miss!

In addition to telling a riveting story, ***THE ETERNAL WARRIOR YEARBOOK*** is the introduction for many VALIANT readers to the breathtaking art of Glenn Lumsden. With a highly detailed style that many have compared to the art of comics greats Brian Bolland and Paul Gulacy, Glenn Lumsden renders action that almost leaps off the page. VALIANT readers will find themselves lingering over each beautiful panel and wincing with every blow! With the first release of ***THE ETERNAL WARRIOR YEARBOOK***, Lumsden will at last attain the same notoriety in America that he already enjoys Down Under. Take a glance at the sneak preview of his art within the pages of this very issue of the VALIANT Voice and you'll see why this first VALIANT Yearbook will become the hit of 1993.

Of course, a premium issue like a VALIANT Yearbook should be priced as a premium package. With a fully painted card stock cover illustrated by Ian Gicbit (who also painted the lush interior color), ***THE ETERNAL WARRIOR YEARBOOK*** sets the high level of quality that will become the hallmark of future VALIANT Yearbooks. Yet, with 40 pages of interior story and costing only $3.95 (U.S.), our Yearbooks deliver twice the story at *less* than twice the cost!

In the months to come, other great VALIANT Yearbooks will be hitting the racks at your favorite comics store. Among the Yearbooks to come are the ***MAGNUS YEARBOOK*** by Mike Baron and Paul Smith, and the ***BLOODSHOT YEARBOOK*** by Kevin VanHook. Every one will feature the painted covers at a double length and low price. And it all begins with the not-to-be-missed adventure of ***THE ETERNAL WARRIOR YEARBOOK!***

H.A.R.D. CORPS #13: Where Dead is Dead

There are those who believe that the fear of the number thirteen is just a silly superstition. But, for the members of the H.A.R.D. Corps, that number brings the worst fortune of all. That's because, in issue #13 of ***H.A.R.D. CORPS***, one of the members of VALIANT's toughest team is going to die! And, as long-time VALIANT readers are well aware, when characters die in the VALIANT Universe, they stay dead.

The warriors of the H.A.R.D. Corps have already faced the grim dangers of their mission: to battle Toyo Harada's Harbinger Foundation. In fact, it was in the explosive premiere issue of ***THE H.A.R.D. CORPS*** that team member Marisa was killed in battle. This time around, the question is: who will be the next to fall in the line of duty? Will it be Gunslinger, Hammerhead, Shakespeare, Superstar, Flatline, Boudica, Peng, or Wigeon? Perhaps it will be one of the behind-the-scenes personnel like Bolt-core, Lifeline, Seth, or even the Director, Mr. Heydrich. We're not giving it away here, but there's one thing you can be sure of—this will be an event of lasting significance in the VALIANT Universe.

As VALIANT Editor-in-Chief Bob Layton puts it, "Every VALIANT character is an integral part of the universe. And when a character dies, it is a significant event. Building up a character's death only to resurrect him or her later on is unfair to the character and is unfair to the readers. When we say 'Dead is Dead'...we mean it."

Another thing VALIANT readers can count on from ***H.A.R.D. CORPS*** #13 is eye-popping art from penciller Yvel Guichet and inker Rodney Ramos. Since beginning their stint with issue #11, Yvel and Rodney have become VALIANT's hottest art team.

Don't miss the story that every VALIANT reader will be talking about. ***H.A.R.D. CORPS*** #13 will show once again that the VALIANT Universe is the most exciting—and dangerous—comics universe around!

EDITORIAL

Don Bus (Part 2)

It was the Friday night before the second leg of the ***DEATHMATE*** Tour when Jon Hartz, Tom Ryder, Derek Wilkinson, Rod Ramos and I sat down at a local Providence, RI, restaurant to unwind from the harrowing adventures of the day (See last month's editorial.)

It seemed that the worst was behind us. As we finished off dinner, we were surprised by a visitor. This leg of the ***DEATHMATE*** Bus Tour was to end at Atlanta's Dragon Con, so they had decided to send a representative to do some promotion along the way – a gleeman fellow by the delicious name of Rembert Parker.

That next morning, joined by Image regulars Chap Yarp and Jeff Matsuda, we set off on the road in the care of our ace tour bus driver, Judd. Everything went well enough the first day. We met thousands of excited ***DEATHMATE*** fans and signed countless books at the four stops on Saturday.

Sunday morning, after two rapid-fire appearances in New York City, we hit the road once more, heading for the wilds of New Jersey.

That's when it happened...

It was at a rest area on the Jersey Turnpike. Hungry, tired and running late for our next appearance, we stopped briefly so everyone could grab a fast to-go order of food and pile back into the bus. Derek insisted that everyone be as quick as possible and we were...

Or so we thought...

Everyone piled back on the bus and off we went. Suddenly, I looked around and said, "Hey, where's Remy?"

Sure enough, Rembert had been *left behind*. There was no way to back up or turn around on the turnpike, so Derek, the Tour Manager, made the decision to continue to the next store. As soon as he dropped us off (some twenty minutes later), Judd turned the bus around and went after Remy!

But when Judd got back to the rest stop — Mister Parker was *gone*!

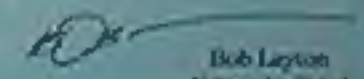
We were frantic and did everything we could to locate Remy...including making the inevitable, embarrassing call to his employers to inform them that we have "misplaced" their representative.

The day dragged on with no sign of Remy. We stopped for the night in Bucks County, PA., having no idea of the fate of our traveling companion. Finally, at 11:00 that evening, we received a frantic phone call from Remy. It seems that he had attempted to hitch a ride on the turnpike and was escorted off the highway by the police. Resigned to travel only backroads, he made a desperate effort to reunite with us — only to wind up walking in the opposite direction for six hours in over 100 degree heat. (Needless to say, he was a few pounds lighter when we found him!)

To make a long story short, we were reunited the next morning, Judd's record of never having lost a passenger was secure and the ***DEATHMATE*** Tour was a rousing success.

My advice to my fellow cartoonists on their upcoming California tour —

Count heads!!!



Bob Layton
Editor-In-Chief

DAVE DEVRIES on the ETERNAL WARRIOR YEARBOOK

The Eternal Warrior Yearbook's Hypermetic Duo: Glen Lumsden, artist, and Dave deVries, writer

VV: *How did you start out in comics?*

DD: Glenn Lumsden and I started working in comics with an anthology magazine called Aus Comics, which is based in Sydney. Glenn was working on a superhero character called the Southern Cross set in the 1930's and I was working on a superhero character set in the present day called the Southern Squadron. What we tried to do was look at superheroes and imagine how real people would respond to someone running around in their undies. It was always done with a grain of salt. In 1988 we decided to go professional. At that time Glenn was working in the film library at Channel 9 and I was teaching school. When we started we were self-publishing. But that wasn't paying the rent, so we began doing inserts...5 page inserts for Penthouse and other magazines.

VV: *How was that...doing work outside of the genre?*

DD: That was interesting in that we had to research topics we knew nothing about. Consequently, research has become second nature to us. Now I spend as much time researching as I do writing. And I've found out that it speeds me up a lot; you never dry out of ideas that way. Usually I've found in writing that my biggest problem is leaving stuff out. I get so caught up in the research that there is a tendency to want to put in too much. That breaks one of the basic rules: only put in what's required. I've learned that even if the information is great I can always save it for the next one. You will be able to see in the ***ETERNAL WARRIOR YEARBOOK*** that Glenn has done an enormous amount of research of the era. I made up a floor plan before I wrote the story because at various times during fight scenes, equipment and other articles are destroyed. If you look at the course of the fight there are things that are strategically laid out. They move around the room in a logical manner.

VV: *That's interesting...floor plan and then plot.*

DD: Well, I knew where the plot was going, but it was a definite advantage because I write full script. And it would have been unfair for Glenn to be on page 37 and the character reaches for a sword that was never there and was just inserted later.

VV: *How did you get to VALIANT?*

DD: Through John Ostrander. I originally met John at the San Diego Con in 1988 and was introduced by Mike Grell. Then we met again last year in San Diego ... Glenn and I were doing stuff for Malibu at the time – and I had been employed by his wife, Kim Yale, to do some Star Trek books. John had said at the time that he was talking about doing some stuff for VALIANT. He talked about the company and how he had heard good things about it. So he set us up to meet Bob [Layton]. Bob saw our work and he immediately said that we could pick any character that we wanted to do a yearbook for. He [Bob] had been kicking around the idea of doing a yearbook for some time and would let us do one. We didn't think he was serious but took him up on the offer. Every other company wanted to give us piecemeal work, but VALIANT took a chance on us. I have a certain loyalty to VALIANT because of that.

VV: *Why ETERNAL WARRIOR?*

DD: Firstly, because John Dixon was taking at the time and being an Australian, that attracted us. We thought it would be good to do something with a fellow Australian. Secondly, I like characters that have a lot of history behind them and the Eternal Warrior is such a character. We liked the fact that he was able to traverse through different time periods. You can see the character's development. We love that kind of character that you can slice and dice and he gets right back up. The healing factor is akin to ***BLOODSHOT***, Highlander, Wolverine, and is prevalent in many comics today. We also liked that he is a leather-clad fellow. And also, because he was set in a different era we didn't have to worry about the continuity of the universe. We basically thought he was a very cool character.

VV: *So there's no continuity in the story?*

DD: Well, there is a little. But it is more of a leave-it-as-you-found-it situation. The ***ETERNAL WARRIOR*** story is more of a character study. You don't have to read the series to make sense of the yearbook. It's not so much a look at his adventures as it is a look into his character. It shows an aspect of the ***ETERNAL WARRIOR*** development. There's a hell of a lot of action but it's more character-based. There may even be a little too much action for the American audience.

VV: *How so?*

DD: In Australia we seem to be a bit freer in the portrayal...well, that's not fair. America tends to censor a bit more than we do. We've found with this project, in the last few weeks we've been here, that the term political correctness is really an American thing. In fact I was speaking to Glenn this morning about it, about the toning down of the violence. And political correctness, at least in my opinion, translates to ©#?.

VV: *Some say paranoia...*

DD: I agree. But I also think that it is a healthy step to go through. All societies are racist, sexist and phobic — any one who says differently is lying — and I think that most societies are working from one extreme to the other in order to get to the middle. Australia has a reputation for being racist and sexist, but at the same time, in terms of the way that people are actually treated in our country, I think it's far less the case than it is in the U.S...We are not afraid to use politically incorrect language to get our point across. But I don't know if that makes us more honest or less sensitive.

VV: *Both, maybe.*

DD: Hah, maybe. What I do think is fundamentally flawed about political correctness is that you say one thing when you mean another. For forms' sake it has to be done, but when all around you know it's bull, who are you fooling? It's hypocritical, because I have yet to find one person who actually believes it.

VV: *How has it affected your work on the ETERNAL WARRIOR?*

DD: Well, for instance there is one scene that is written to show Gilad's compassion for this person who has been brutalized horribly, which was a symbolic rite in those times. Without giving too much away, in that era this person was used for horrendous acts because of their station. We may have gotten away with it in Australia; here we didn't have a prayer.

VV: *Well you're also talking about a society that looks at the images before reading the content, thereby making their judgements, not on overall content but separate images.*

DD: But that is true in Australia as well. So when we were asked to lose it, we said yes, not because we do not have any attachment to the work, but because we see the reaction that it may inspire. I want people to read the book and enjoy it, and not have an adverse reaction to some disclaimer that may have to be attached for societal appeasement. It's just not worth it. And from an artistic point of view, removing it did not threaten the spirit of the story.

VV: *Are you planning on doing anything else with VALIANT?*

DD: Yes. I'm going to be doing a four-part story arc that will cross over ***ARCHER & ARMSTRONG***, ***DR. MIRAGE*** and ***SECRET WEAPONS***. It's going to be entitled "Requiem." There are also other projects that are in the discussion stages. So I have plans on being with VALIANT for awhile.

VALIANT.

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VOICE MAIL

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VALIANT WRITERS RESPOND

The VALIANT Voice receives tons of fan mail each month regarding the VALIANT books. This month, the writers of certain books answer the fans' questions directly.

AN EN-"LIGHT"-ENED SOLAR?

Dear SOLAR, MAN OF THE ATOM letters

*I have been a **SOLAR, MAN OF THE ATOM** reader for the last several issues, and I wanted to write in with some thoughts and questions about Solar. Since it doesn't seem that Solar should be able to travel faster than light, does he suffer from relativistic effects when traveling vast distances?*

I was also wondering about the distance of the Spider Aliens' home planet. It would seem to me that their planet should not be located very far away. This appears to be the case, because their technology level does not look like it would support a vast intergalactic empire. Hopefully this indicates that it would be located fairly quickly and that the two Solars could be reunited in the not too distant future.

Sincerely yours,
Matt Cross

Dear Matt:

You're right in your assumption that Solar cannot travel beyond light speed. We have established elements of relativistic effects such as time dilation in ***X-O MANOWAR** #0*, but have yet to deal with it in regards to ***SOLAR, MAN OF THE ATOM.***

The Spider Aliens' home planet is very far away, yet still in our galaxy (but not in our solar system).

We'll have to wait and see what fate has in store for Solar the Destroyer.

Kevin VanHook

ORIGINS OF TUROK

Dear Fans of ***TUROK, DINOSAUR HUNTER.***

First, I'd like to take advantage of this chance to thank VALIANT and its readers for the opportunity to work on ***TUROK, DINOSAUR HUNTER***, a character who, during his 1960's-70's incarnation with Gold Key Comics, was one of my favorites. I've often cited Alberto Giolitti, the guy who illustrated most of those early issues, as one of my main inspirations. Coincidentally enough, I wasn't the only guy influenced in some way by Giolitti and ***TUROK, DINOSAUR HUNTER*** in general: a recent Jimi Hendrix biography reports that ***TUROK, DINOSAUR HUNTER*** was the favorite comic of the legendary guitar wizard, and that its stories and visuals fueled the lyrical imagery of a number of Jimi's songs.)

Secondly, I'd like to respond to Edward Jolie, the reader who mentioned that he was of Black Hills Sioux descent. When Edward asked what Native American group Turok hailed from, he was told that Turok was "from the Kiowa tribe of the Black Hills." Turok is, indeed, Kiowa. But Edward, as you would probably be the first to point out, the Kiowa was not a Black Hills or Plains tribe during Turok's time. In about 1700 A.D., the Kiowa were forced out of the northern U.S. climes of the Black Hills by their enemies—the Sioux themselves! During Turok's time with the Kiowa, before he and Andar found Lost Land (in the middle to late 1800's), the Kiowa would have been a southwestern U.S. tribe migrating between western Arkansas, Oklahoma, and New Mexico—very far away from the Black Hills. There, they formed solid alliances with the Comanche and Apache tribes.

I guess I'm mainly responsible for making Turok a Kiowa. Before accepting the ***TUROK, DINOSAUR HUNTER*** assignment, I asked VALIANT for the chance to give our dinosaur hunter a definite tribal background. This was because the various native tribes of the U.S. are usually depicted in comics and other mediums as one big, generic tribe called "Indians." In truth, the various tribes were very different from each other. For instance, in language, dress, religion and custom, the Sioux and Kiowa were as different from one another as the Irish are from the Spanish.

When thinking about how I was going to handle ***TUROK, DINOSAUR HUNTER***, I went back to the Gold Key version and noticed that Alberto Giolitti drew both Turok and his friend, Andar, as wearing their hair and accessories in a style that seemed to be taken from those of the Kiowa or their relatives, the Kiowa-Apache. By giving Turok a solid tribal affiliation with the Kiowa, I felt that it would be easier for myself and other writers and artists to avoid casting Turok as a stereotypical, generic "Indian."

I'm trying to work closely with my friends at VALIANT to help make sure that Turok will become a character with strong in-house continuity. It's too easy to depict Turok as just an "Indian." Hopefully we can avoid that. Frankly, Native American readers would be insulted if we did otherwise. So, out of respect for their heritage, as well as out of respect for Turok himself, I think that I'm safe in saying VALIANT and I hope to continue to make Turok a character whom Native American readers can be proud of and whom readers of all backgrounds can enjoy. (By the way, I'll be the first to report that writer Mike Baron, who follows my six issues on the book with a 3-issue arc of his own, is doing a darned good job with the character).

So hang on to your assault rifles! ***TUROK*** is going to be a very wild trip!

Timothy Truman

FATHER-AND-SON RELATIONSHIPS

*Due to the overwhelming response we're received on **HARBINGER #21**, Maurice would like to respond to the VALIANT fans.*

Dear ***HARBINGER*** Fans:

Thanks for all of the letters. When I first brought up the idea of doing an issue that focused on Sting and his rocky relationship with his father, I knew I had quite a task ahead of me. Gauging from the reaction I got from my editor and others, it seemed that every male has some kind of story involving their troubled relationship with their fathers. Some of the stories were more extreme than others, of course. Some had happy endings, some sad. So my job was to tell a story that would not only entertain, but satisfy the readers who had this type of relationship with their parent.

I have to thank Bob Layton for working closely with me on this story. He kept me focused on what should be resolved in the issue, and more importantly, it turned out, what should not be resolved. A happy solution to Sting and his father's relationship would have been empty and wrong.

All in all, the story helped me stretch as a new writer and focus more on the personal relationships of the characters, which I like to do.

I'm glad that the story touched you in some way. That is what's personally rewarding to me.

Thanks,
Maurice Fontenot

NEWS FLASH

TEN HUT!!

Attention all VALIANT fans: the ***ARMORINES*** are here! In ***X-O MANOWAR*** #25, VALIANT's newest heroes are debuting in ***ARMORINES*** #0. Written by Jorge Gonzalez and penciled by ***MAGNUS ROBOT FIGHTER***'s Jim Calafiore, this 16-page insert story highlights the origins of VALIANT's latest band of armored warriors. Based on the events of ***X-O MANOWAR*** #18-20, the four Armorines use prototype armored suits derived from the X-O technology. These *Armored Marines* will be an elite strike force, protecting America and the World from its most dire threats. So watch for more on the ***ARMORINES*** in future issues of the VALIANT Voice, and be sure to pick up ***X-O MANOWAR*** #25 in November for all the armored action!

X-O MANOWAR 23 & 24 GLOSSARY

This may not be a news brief, but it is information. The VALIANT Voice obtained a sneak peak at ***X-O MANOWAR*** #23 and #24 and to say the least we were a bit confused. We knew Aric was roaming through the jungle trying to find himself, but we couldn't figure out the language being spoken by the natives. In our search for some information on the subject, some people Aric has encountered, Jorge Gonzalez, ***X-O MANOWAR***'s writer, compiled a glossary of some words that the readers may need definitions for.

The Yanomama Language

shori = friend
eos = a greeting
soki = a good friend
shapono = the communal house
huya = young men
weti? = what?
weti kefe? = what is this?
okisi = slow and soft
okisi, okisi = slowly, slowly
huskuo = "I'm mourning for my dead" and "I'm angry"
hesuo = morning
shawara = dangerous spirits
epene = hallucinogen
soki karupo = jealousy or suspicion
pata = headmen
buki = "I like you"
kaiso, kaiso = come on, come on!
nabuk = outsiders

VALIANT TRAVELING ART TOUR

Coming to a town near you, the VALIANT Traveling Art Tour continues its jaunt across the country.

August 27 - September 14
Three Ball Game
549 Beechurst Ave.
Morgantown, WV 26505

September 18 - 29
Dream Factory
205 Main Ave. Suite 1B3
Norwalk, CT 06851

TM

NINJAK TM & © 19

Here's a sneak peek at VALIANT's newes
November, ***NINJAK*** is written by Mark Morett
Joe Quesada and Jimmy Palmiottil So, if yo
WARRIOR, and you enjoyed the breathtaking
ride of your life starting in November, with the

VALIANT.

93 Voyager Communications Inc.

st hero- -the superspy- -Ninjak! Premiering in
i, with spectacular art by comics' hottest art team,
ou liked the action-packed tales of the ***ETERNAL***
g art of ***X-O MANOWAR*** #0, then you're in for the
unpredictable, unstoppable ***NINJAK***!

WARRIOR YEARBOOK

by Dave deVries and Glenn Lumsden

excerpts from... THE ETERNAL W

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A View from Within

VALIANT has grown into one of the top publishers in the industry in a remarkably short time. Since Christmas, we've seen the introduction of three new titles, an Upper Deck card set, and VALIANT Quality Apparel. With growth comes opportunity, and new faces appear in the office regularly. We have new creators joining us as well, and there are even people performing dual roles, such as writing and coloring, or writing and marketing. Despite this rapid expansion, we continue to maintain a "family" atmosphere around the office. Almost on a weekly basis, we sing "Happy Birthday" to someone here, providing a free birthday cake lunch for all of our "starving artist" types. We also have special events, such as Legends Day, or Monday Night football parties, which are Bob Layton's way of breaking up the routine of our weekly deadlines. Our friendly working environment is important to us, and no matter how big we get, we'll strive to maintain it.

Before I started working here, I was taking Carmine Infantino's Comic Book Art Class at the School of Visual Arts here in Manhattan. Carmine once told us, "All of you here in this room – you are the future of the comics industry." At the time, I didn't think much of it, but he may have known something I didn't. From that class, myself and several of my classmates became interns at VALIANT. Starting at the bottom and learning from the veterans, we were soon hired and now hold key positions on the staff. Tony Berland is now a writer and Editor, Ellis Mak is now the Art Director of the VALIANT Voice, George Saravia is our Ad Designer, and then there's me, the Production Manager. Our intern program has also started the careers of Simon Erich (Computer Graphics Designer), Rob Johnson (Letterer), Raphael Soler and Jessie Benlinka (Production Artists). Hopefully, the program will be as successful in the future!

This month's "Did You Know" is about Mike Cavallaro. You may have noticed that we have new colorists doing ***SHADOWMAN*** and ***SECRET WEAPONS*** this month. That's because "Mad Mike" is on tour with his band "Sticks and Stones." He'll be back coloring next month, and I'm sure he'll have plenty of new "road" stories.

AT VALIANT You Can Have Your Cake And Eat Them Too. Pictured VALIANT fans eagerly gather around Cake YouTook and Sean Chen to wish them a Double Happy Birthday and to partake in a yummy slice of chocolate cake!

If you have any questions or comments pertaining to behind-the-scenes stuff at VALIANT, address your letters to me and I'll try to answer as many as I can.

Darren Sanchez
Production Manager

INQUIRING VOICES

Where do the H.A.R.D. Corps get their powers from?

The H.A.R.D. Corps powers mimic Harbinger abilities by using technology. Harbinger powers are all psionic in nature, even apparently physical ones. Omen recruits Corps members from coma victims whose brains are trapped in an Alpha Wave-producing state. By using special implants they can bring the victim to consciousness, without stopping their Alpha Wave production. This allows them to imitate Harbinger powers by converting the broadcast energy that powers their implants. Omen uses altered microwave technology to broadcast a broad spectrum of energies to a satellite. That satellite then rebroadcasts the energies to a local receiver, a vehicle with a Softcore unit. From there it is split into its component frequencies and is rebroadcast, as required, to the individual H.A.R.D. Corps agents. The implants are constantly active, if they were shut off, the H.A.R.D. Corps members would immediately lapse back into their comas.

TIMELINE OF THE VALIANT UNIVERSE.

Jesse Calabrese, the Eternal Enemy, empowers Harbinger with the ability to bring those who truly love her to the brink, for taken possession of Gilad.

1993 A.D.

Earth's heroes gather to mourn the death of Jack Boniface a.k.a. Stalker-man. Stalker-man was killed in a confrontation that led to the destruction of Master Danger.

1999 A.D.

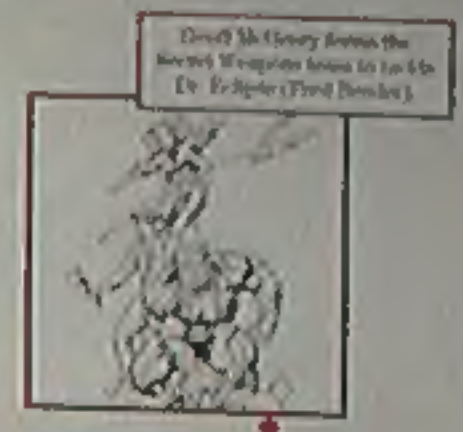
MAR. 2020

JUNE 2028

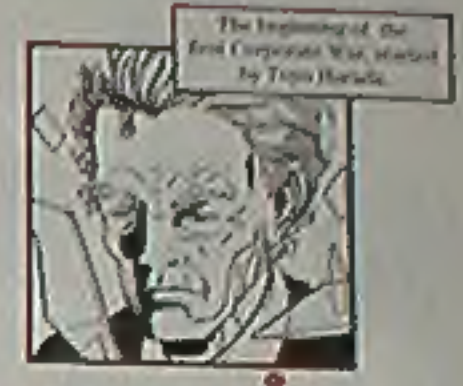
Kris Hathaway, former member of the Harbinger underground, relays a message to Magister, the man who never knew and responds it to the Geomancers for delivery in 4003.

DEC. 2056

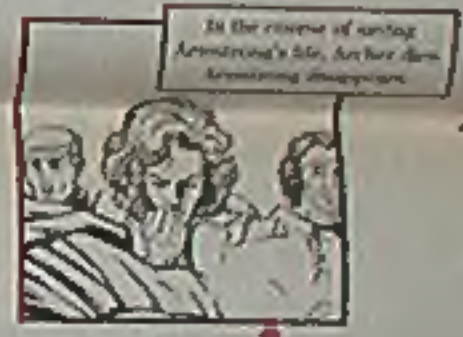
CONTINUED MONTHLY IN THE VALIANT VOICE



1993 A.D.

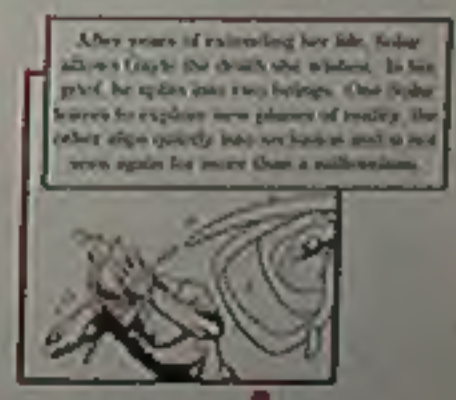


MAY 2003



FEB. 2025

AUG. 2055


After years of rebuilding her life, Solar allows Gayle the death she wishes. In his grief, he spits into two beings. One Spike leaves to explore new planes of reality, the other slips quietly into an honest and is not seen again for more than a millennium.

JUNE 2062

~COMING THIS MONTH~

SEPTEMBER SPOTLIGHT ON:

ETERNAL WARRIOR

By David DeVries and Glenn Lumsden
$3.95 U.S. • 48-pages

The first of VALIANT's long anticipated Yearbooks focuses on Gilad, the Eternal Warrior. A supernatural being with powers reminiscent of a Geomancer pursues the Eternal Warrior to punish Gil for all the pain and suffering he has caused during his long life. This book, with a fully painted card stock cover, has twice the number of pages of a normal VALIANT comic for less than twice the price, and is by Dave DeVries and Glenn Lumsden, the hottest creative team in Australia.

HARD CORPS #13

By David Michelinie, Yvel Guichet and Rodney Ramos
$2.25/$2.85 Canadian

When the team begins to experience random failures of their Harbinger powers, something evil is at work. Has Harada found a way to negate the H.A.R.D. Corps, or is it something far more sinister?

HARBINGER #24

By Maurice Fontenot, Howard Simpson, Gerardo Maya and Maria Beccari
$2.50/$3.15 Canadian

"Twilight of the Eighth Day" - part 2 of 3 Knowing his friends can no longer be trusted and tired of running, Stony launches an all-out assault on Harada's Eggbreakers - alone.

RAI

TRADE PAPERBACK

By David Michelinie, Bob Layton, and Joe St. Pierre
$12.95 U.S.

This trade paperback reprints issues #0,1,2,3 and 4 of the ultra-rare **RAI** original series in a single perfect bound book. Poly-bagged with the book is the **RAI #0 Companion**, a special comic by Bob Layton and Sean Chen that expands upon the storyline first presented in **RAI #0**.

DARQUE #2

By Bob Layton, Bernard Chang and Ken Branch
$2.50/$3.15 Canadian

"Darque Passage" - Part Two Having thwarted Darque's attempt to gain the power of the Geomancers, Conan races against death and an army of zombies down the snow-covered mountains of Ladakh. Can Mirage learn to utilize his phantasmic powers in time to save his only love?

ALSO THIS MONTH:

archer ARMSTRONG #17

By Mike Baron and Mike Vosburg
$2.50/$3.15 Canadian

BLOODSHOT #11

By Kevin VanHook, Don Perlin, John Dixon and Jade
$2.25/$2.85 Canadian

E·T·E·R·N·A·L WARRIOR #17

By Kevin VanHook, Mark Marotti, Ted Halsted and Stan Drake
$2.25/$2.85 Canadian

CHAKARA #31

By John Ostrander, Jim Calafiore and Mark Crenzar
$2.25/$2.85 Canadian

THE FUTURE FORCE #16

By John Ostrander, Sean Chen and Kathryn Bolinger
$2.25/$2.85 Canadian

NINJAK #4

By Joe St. Pierre, Mike Cavallaro and Kathryn Bolinger
$2.25/$2.85 Canadian

SHADOW #20

By Don Perlin, Bob Hall, Mel Rubi, John Dixon and Mike Cavallaro
$2.50/$3.15 Canadian

SOLAR MAN OF THE ATOM #28

By Kevin VanHook, Peter Gray, Jimmy Palmiotti and Carol VanHook
$2.25/$2.85 Canadian

TUROK #6

By Tim Truman, Rags Morales, Randy Elliott and Jorge González
$2.50/$3.15 Canadian

X-O #23

By Jorge González, Paris Kanoumas and Tom Ryder
$2.25/$2.85 Canadian

COURTESY OF:

Next Issue:

We reveal VALIANT's masterplan for 1994. Get the scoop on dramatic new directions in *MAGNUS ROBOT FIGHTER, RAI* AND *THE FUTURE FORCE*, and *HARBINGER*, plus debut series (*NINJAK, TIMEWALKER* and *ARMORINES*) as well as upcoming *[illegible]* and *[illegible]*!

See you in 30 days...